

HIVE

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R
R

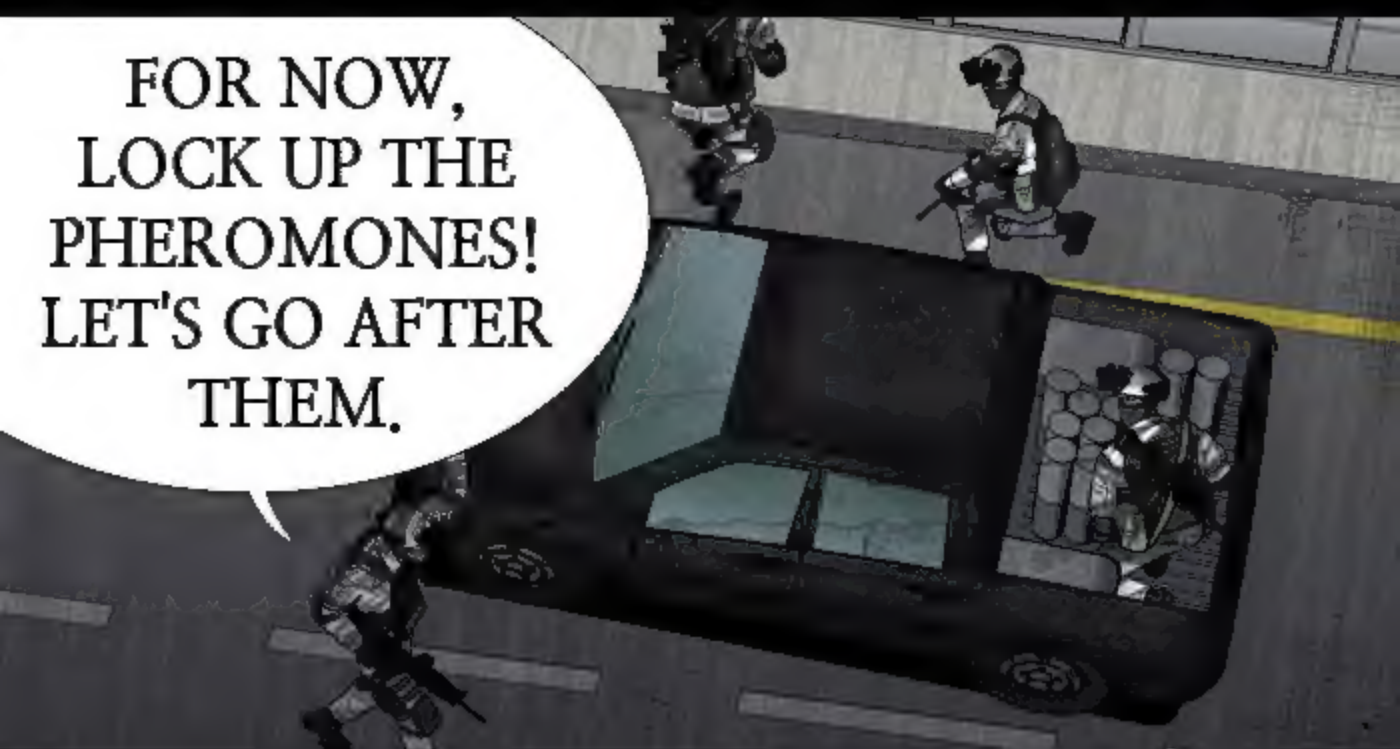




HUH?
THEY'RE
MOVING.

WHAT'S
GOING ON?
DID THEY
NOTICE US?

FOR NOW,
LOCK UP THE
PHEROMONES!
LET'S GO AFTER
THEM.



?
WHAT ARE
YOU DOING?
I SAID WE'RE
GOING AFTER
THEM.




SIMON,
SOMETHING'S
STRANGE
ABOUT THIS.
LIKE LEAVING
SUDDENLY AFTER
TORTURING
FABRE.

AND
ONLY THAT
CYCLOPS GUY
HAS BEEN
VISIBLE FOR
A WHILE
NOW.


SO WHAT?
THE REST OF
THEM PROBABLY
WENT BACK TO
THEIR OWN
BASE TO
PREPARE.

ARE
YOU TRYING
TO SAY THAT
THEY STAGED
AN AMBUSH
ON US?



SIMON,
I HAVE A BAD
FEELING ABOUT
THIS.

YEAH,
MAYBE OUR
ESCAPE FROM
THAT PLACE
WAS OUR LAST
BIT OF LUCK.
WE SHOULD
JUST...



AH,
COME ON!
ARE YOU GUYS
EVEN BIGGER
COWARDS THAN
THE GUYS YOU
USED TO CALL
DOG MEAT?

WE DON'T
NEED TO BE
AFRAID. WE'RE
THE MAJOR
SHAREHOLDERS
IN THE
KINGDOM!

WE'LL JUST
WAIT FOR A
CHANCE TO
DEAL WITH
CHOI, THEN
THIS CITY
WILL BE
OURS.



NOW
HURRY UP
AND GO AFTER
THEM! WE CAN
THINK ABOUT
THIS AFTER WE
CATCH THEM.





HEHEHEHE!

I CAN
FEEL IT..


RATTLE

RATTLE

SCREECH

THEY'RE
GETTING
CLOSER.

WHAT ARE
YOU DOING?
STEP ON IT,
EUNSEONG!



JUST TRY
TO RUN AWAY.
LET'S SEE HOW
FAR YOU GET!

I TOLD YOU,
THEY'RE COMING
TO SAVE ME!



VRRRR

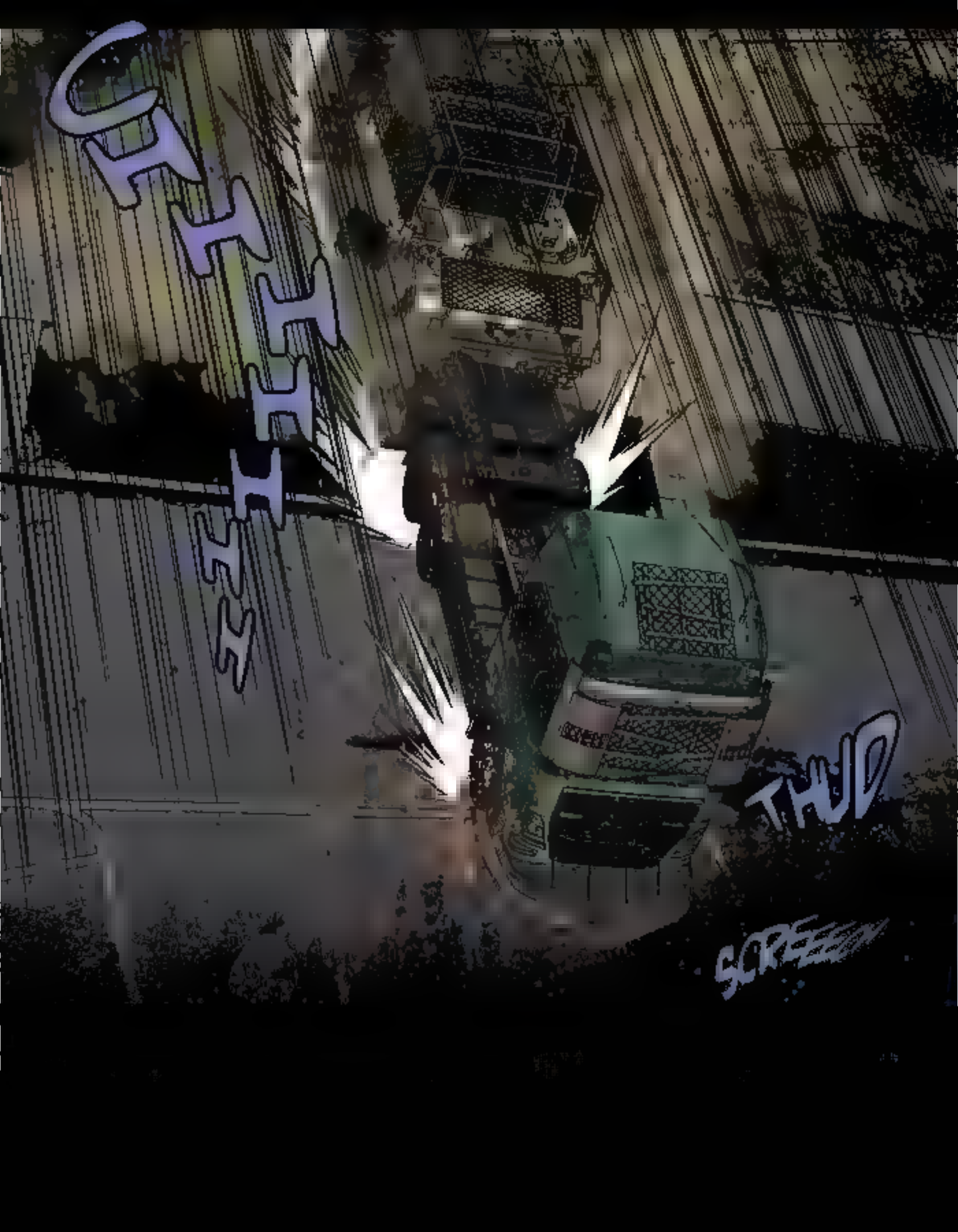
RR



THUD

THUD

SCREEN












?!

CLUNK

WHY ARE
YOU CHANGING
DIRECTIONS?

THUD

IT'S A TRAP,
SIMON!



THEY PARKED
THE TRUCK IN
AN OPEN AREA.
THEY'RE
TRYING TO
LURE US!

YOU IDIOT!
THEY JUST
CRASHED INTO
THE GUARDRAIL
WHILE RUNNING
AWAY!

THAT'S IT.
LET'S GET OUT OF
HERE RIGHT NOW.
LOCK UP THE
PHEROMONES!

SHUT UP!

SCREEEECH

CLUNK

GET THE
HELL OVER
THERE! DO
YOU HEAR
ME?



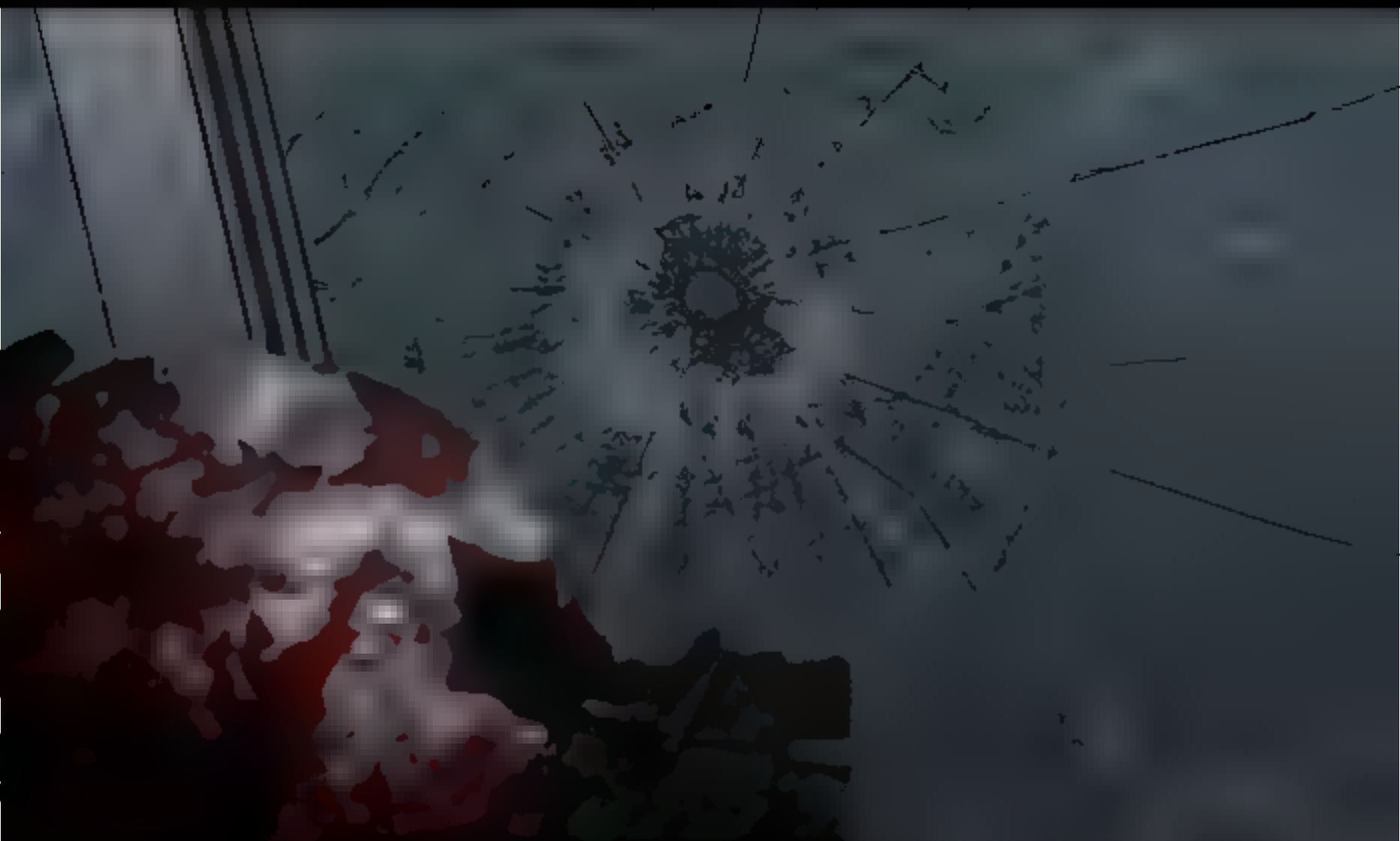
SIMON?
PUT THAT GUN
DOWN!



I SAID
GO!

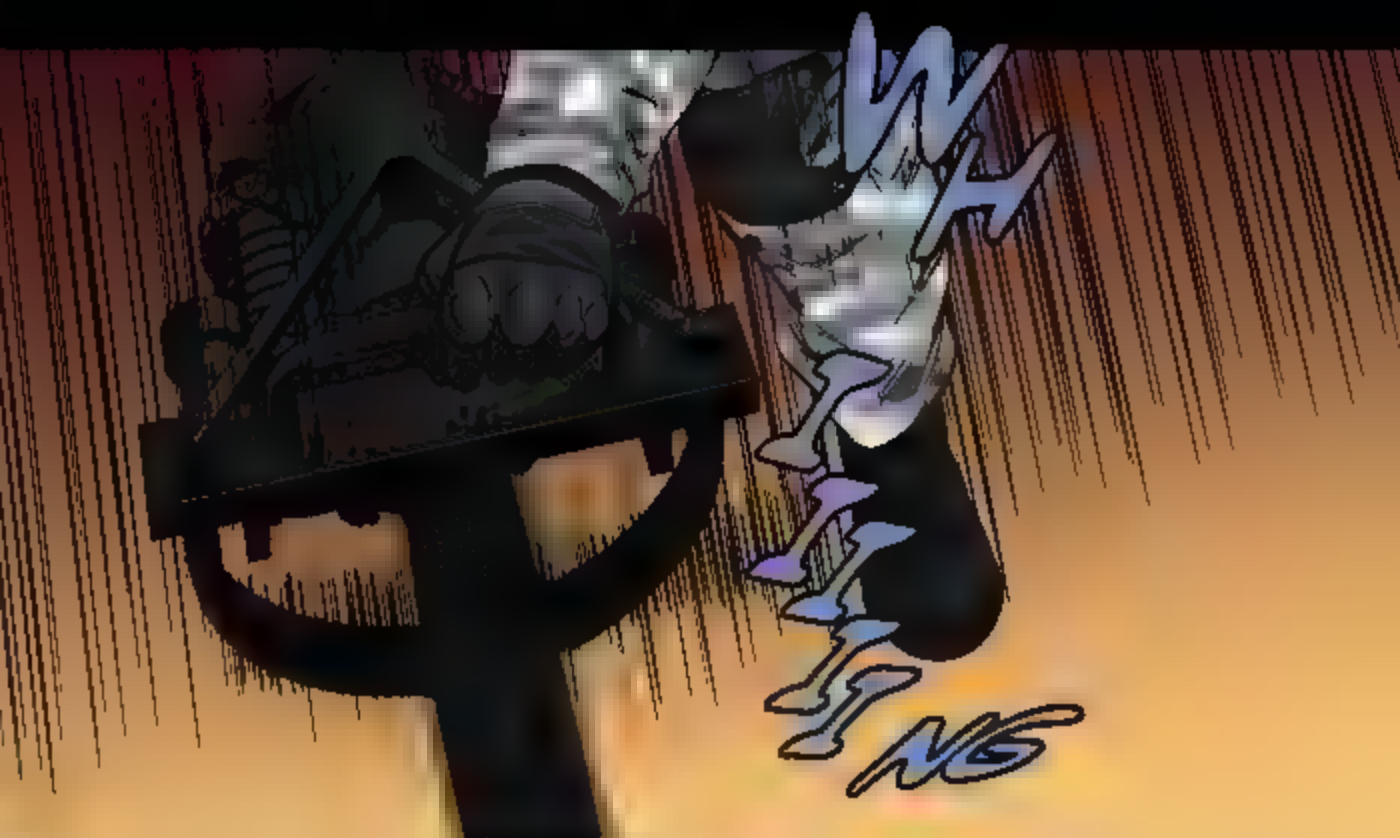




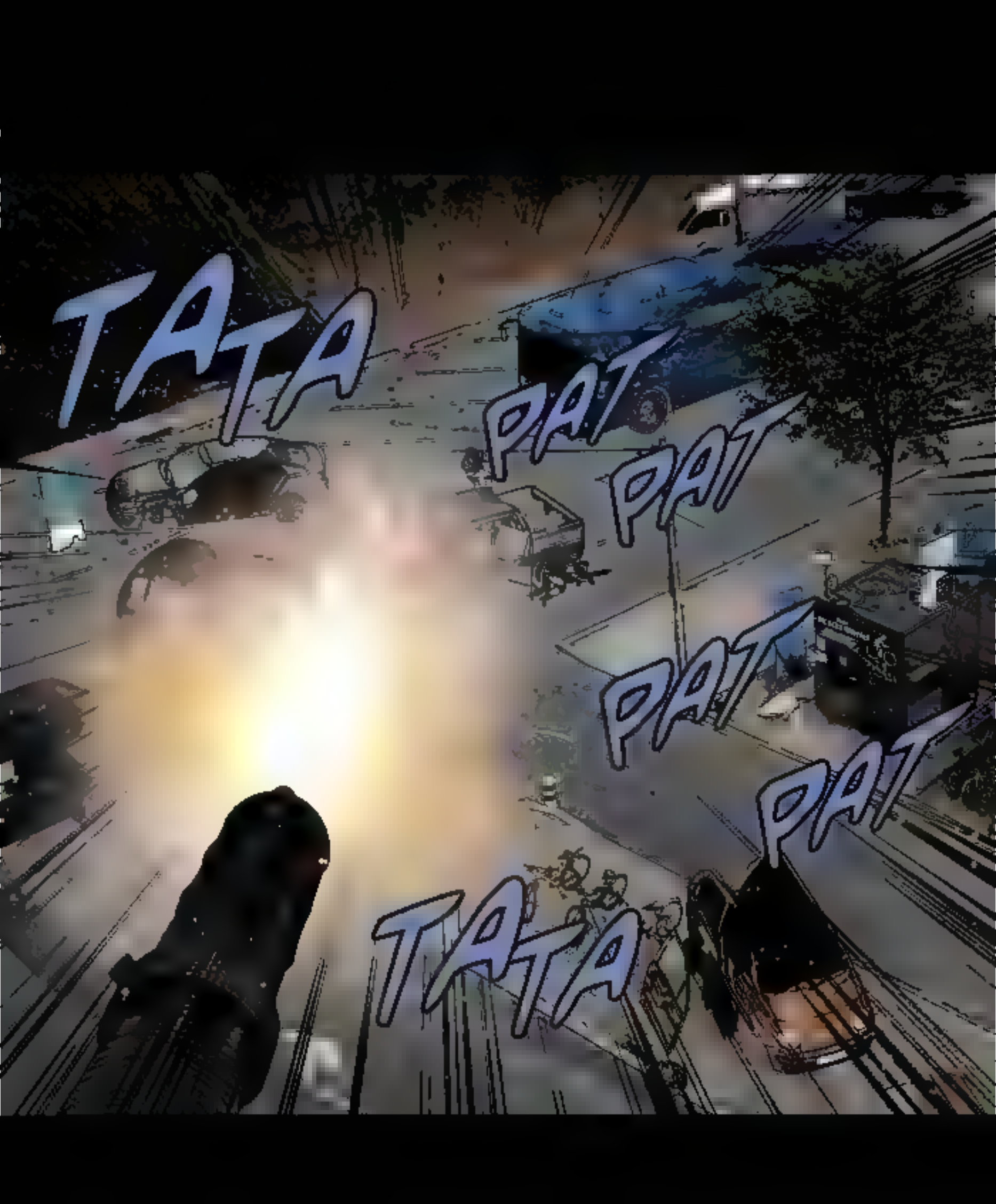


1. The first part of the text discusses the importance of understanding the underlying structure of a system, which is often obscured by the complexity of the data. This is followed by a detailed analysis of the system's components and their interactions, leading to a comprehensive understanding of the system's behavior.

A
SNIPER?!





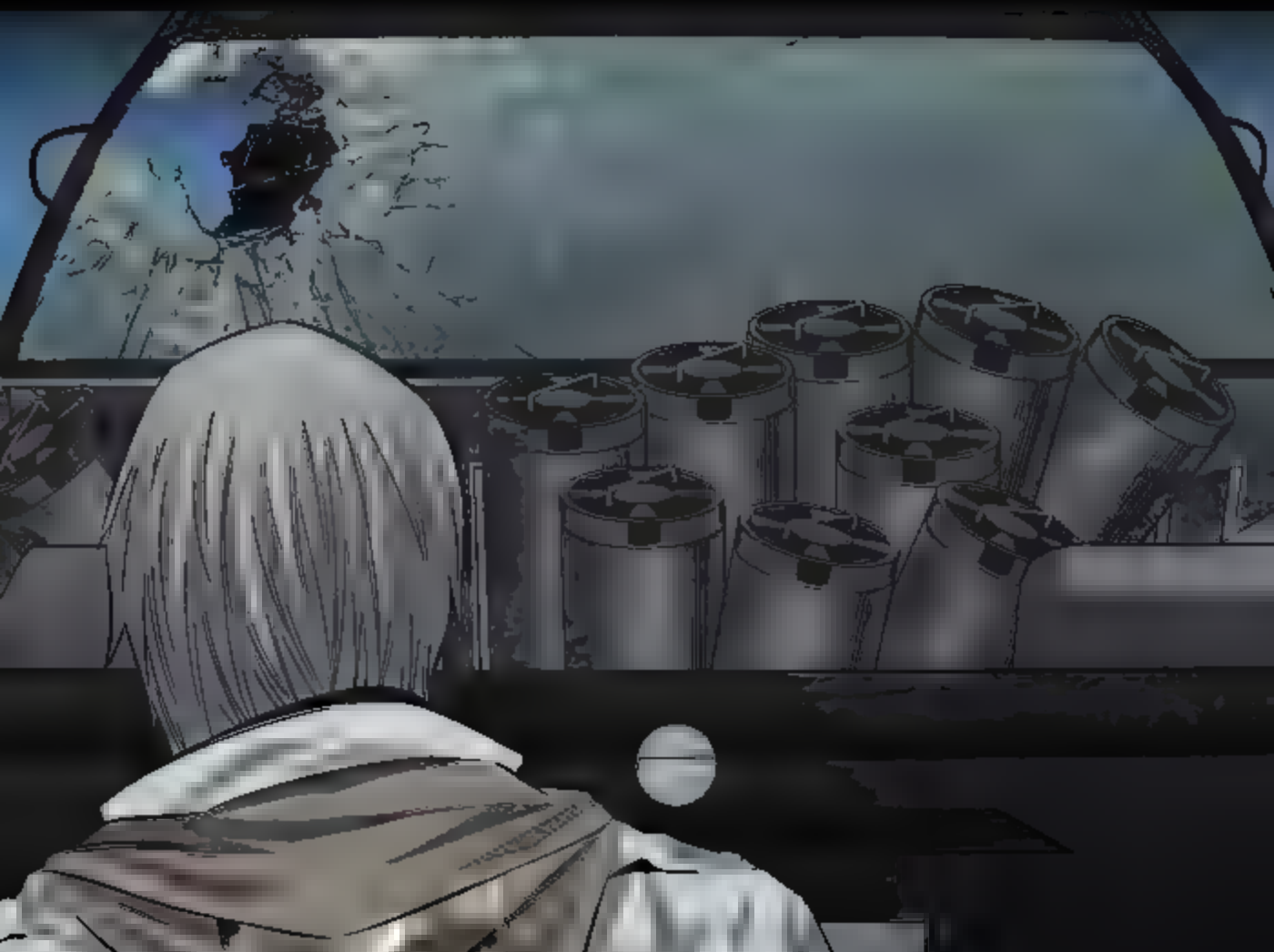






TAP








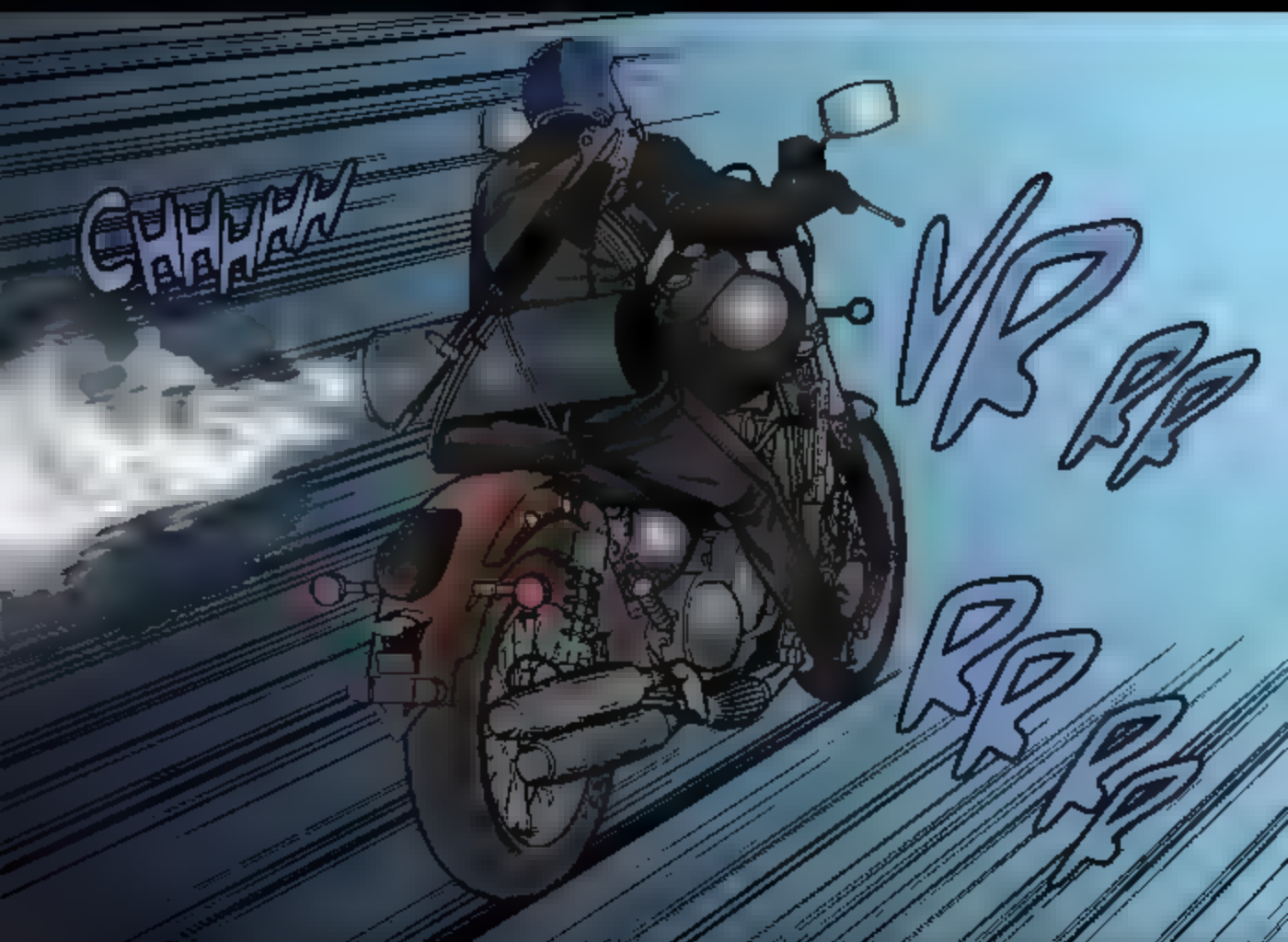
YOUN.

YES!

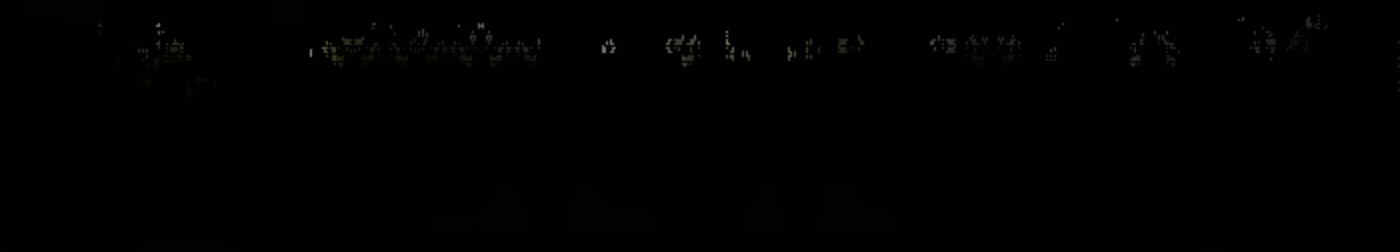


TAKE ONE
OF THESE AND
SEND THE BUGS
SOMEWHERE
ELSE.

YES, SIR!



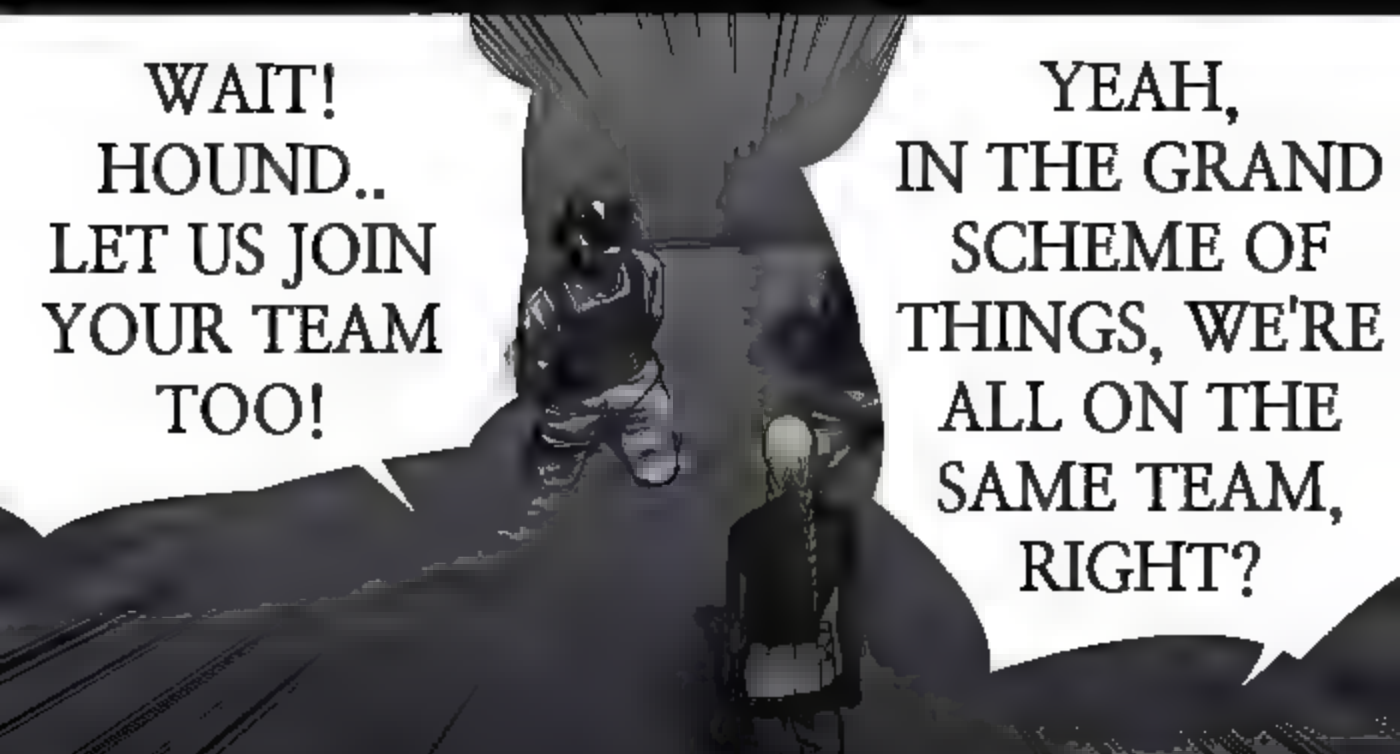







SO THAT'S
WHAT'S GOING
ON INSIDE
THE TOWER,
HUH?

THANK
YOU FOR YOUR
COOPERATION.




WAIT!
HOUND..
LET US JOIN
YOUR TEAM
TOO!

YEAH,
IN THE GRAND
SCHEME OF
THINGS, WE'RE
ALL ON THE
SAME TEAM,
RIGHT?



THAT F\$%KING
SIMON LEFT
HIS COLLEAGUES
FOR DEAD AGAIN
JUST SO THAT
HE COULD
SURVIVE!

HE PROBABLY
WENT CRAWLING
OVER TO THE
TOWER. I CAN'T
FORGIVE HIM
FOR THIS.



NO, BUT I
CAN'T BE ON
THE SAME TEAM
AS DESERTERS.
I CAN'T HAVE
ANY VARIABLES
ON MY
TEAM.

JUST BE HAPPY
THAT I'M NOT
EXECUTING
YOU.

**WE CAN
HELP YOU!**

**YEAH! WE
KNOW THE WAY.
WE'VE BEEN IN
THERE TWICE!**



PLEASE....

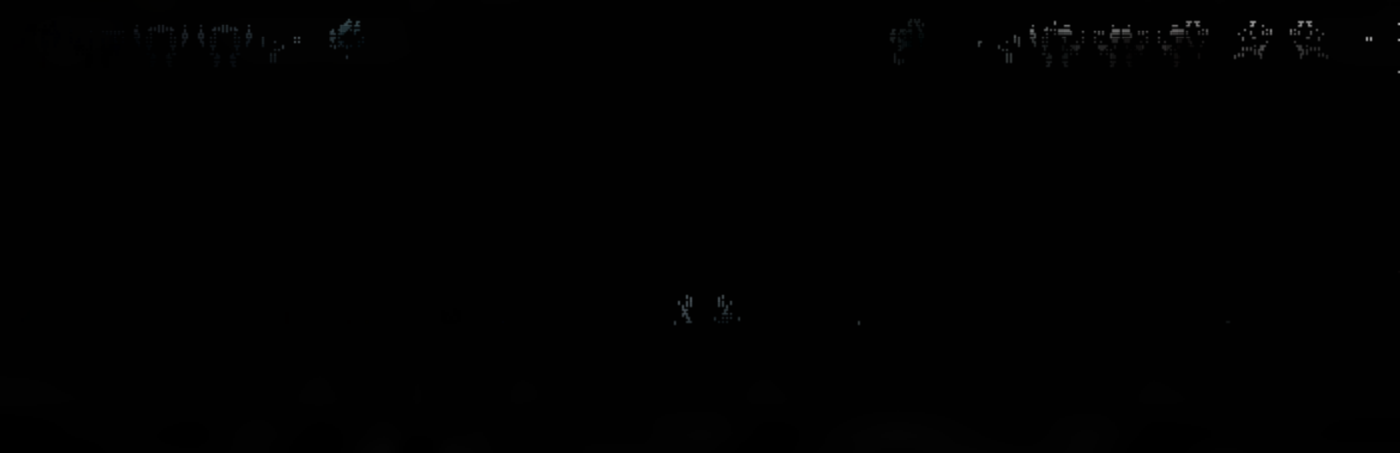
WHY... THEY
WERE WITHIN
RANGE OF MY
PHEROMONES..
I SPRAYED
SO MANY
PHEROMONES..

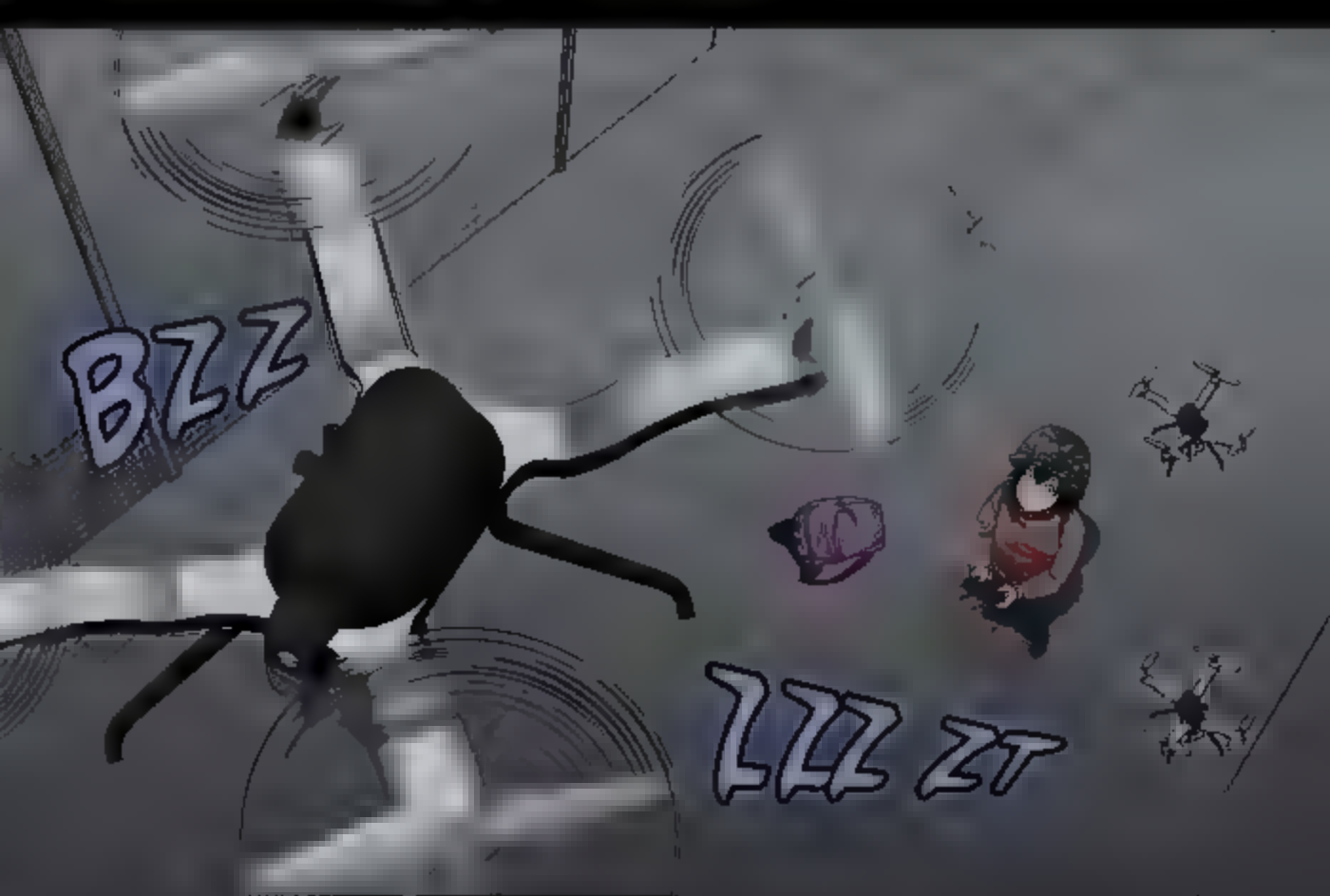
WHY DIDN'T
THEY CHANGE
DIRECTIONS
IMMEDIATELY
EVEN AFTER
RECEIVING
MY ORDER..?

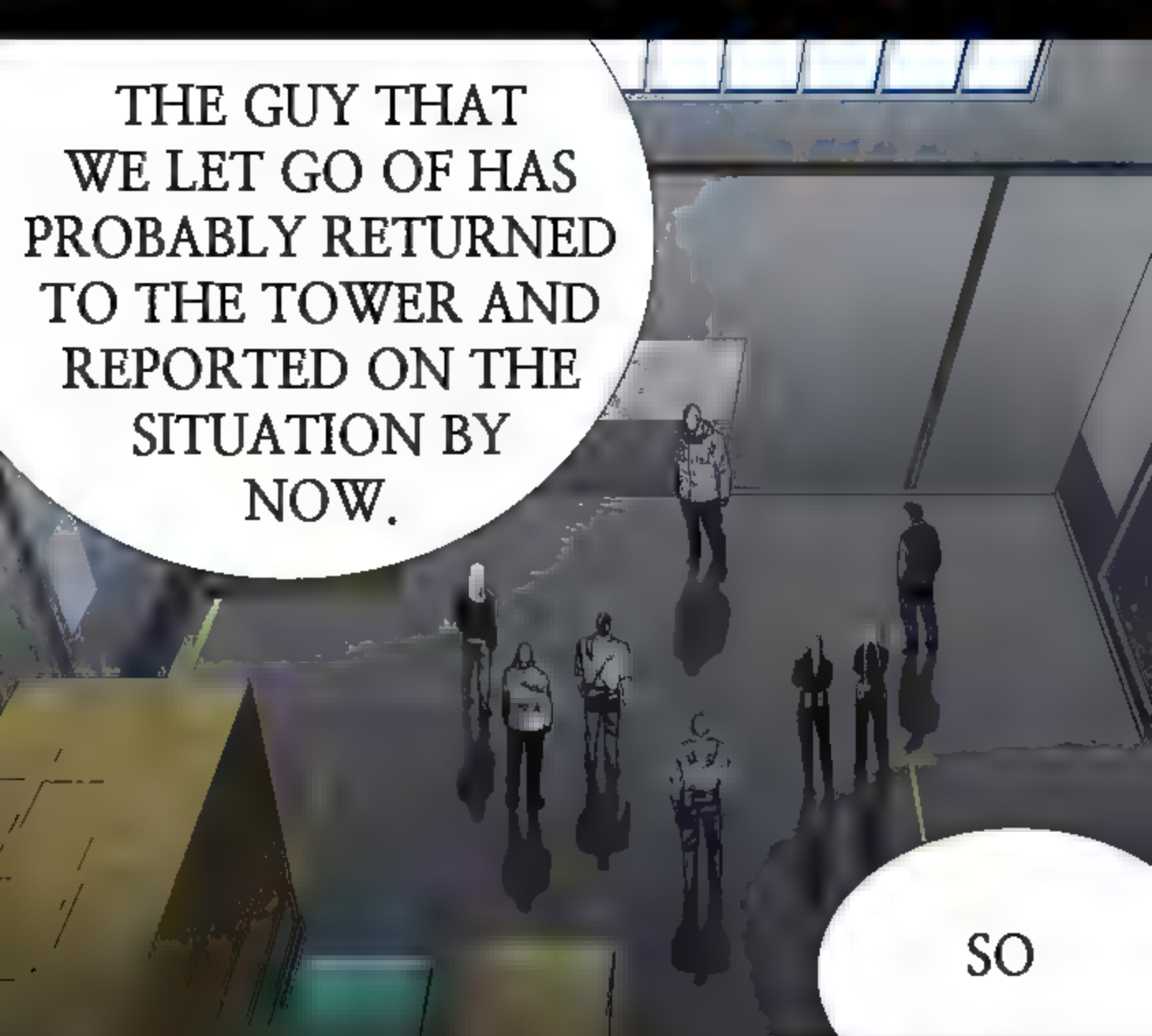


DON'T
YOU GET IT
YET?



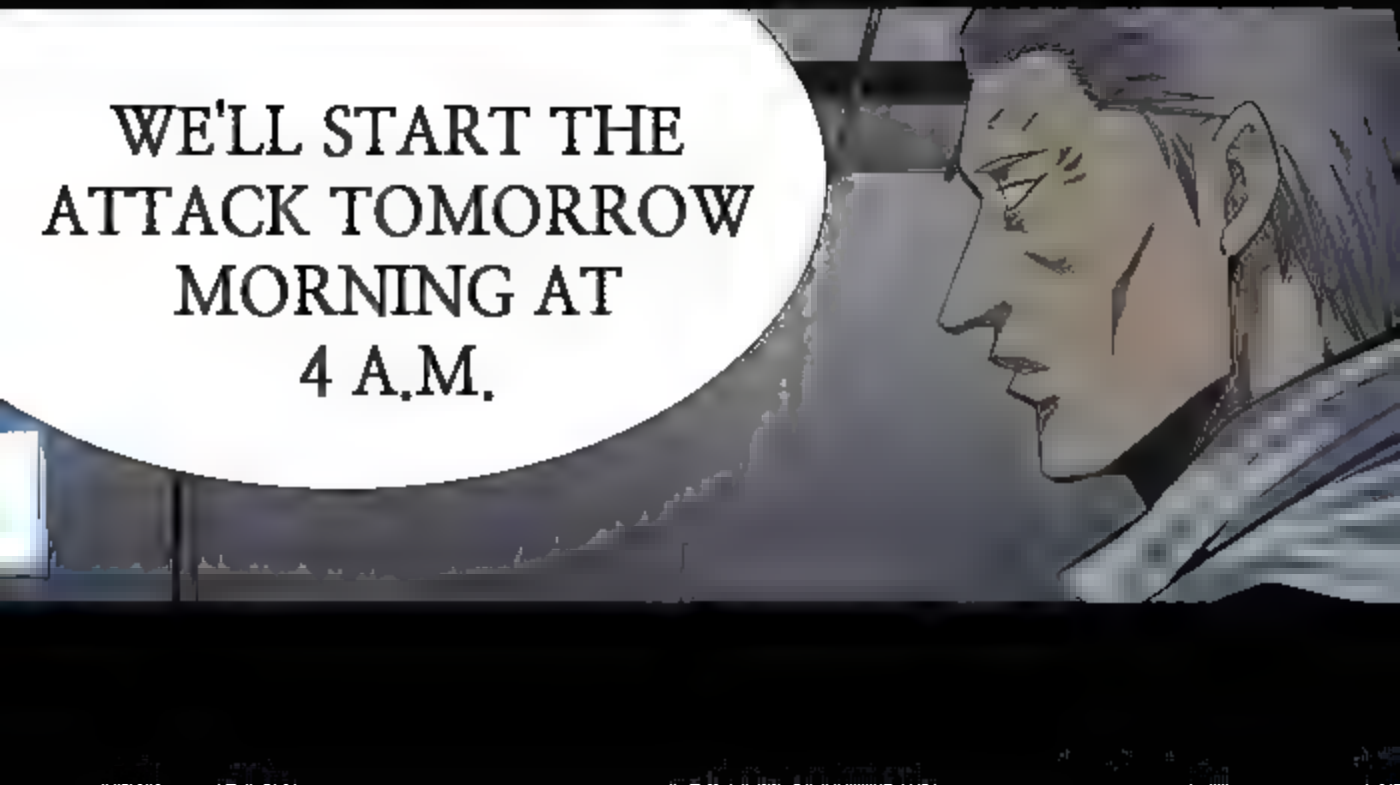






THE GUY THAT
WE LET GO OF HAS
PROBABLY RETURNED
TO THE TOWER AND
REPORTED ON THE
SITUATION BY
NOW.

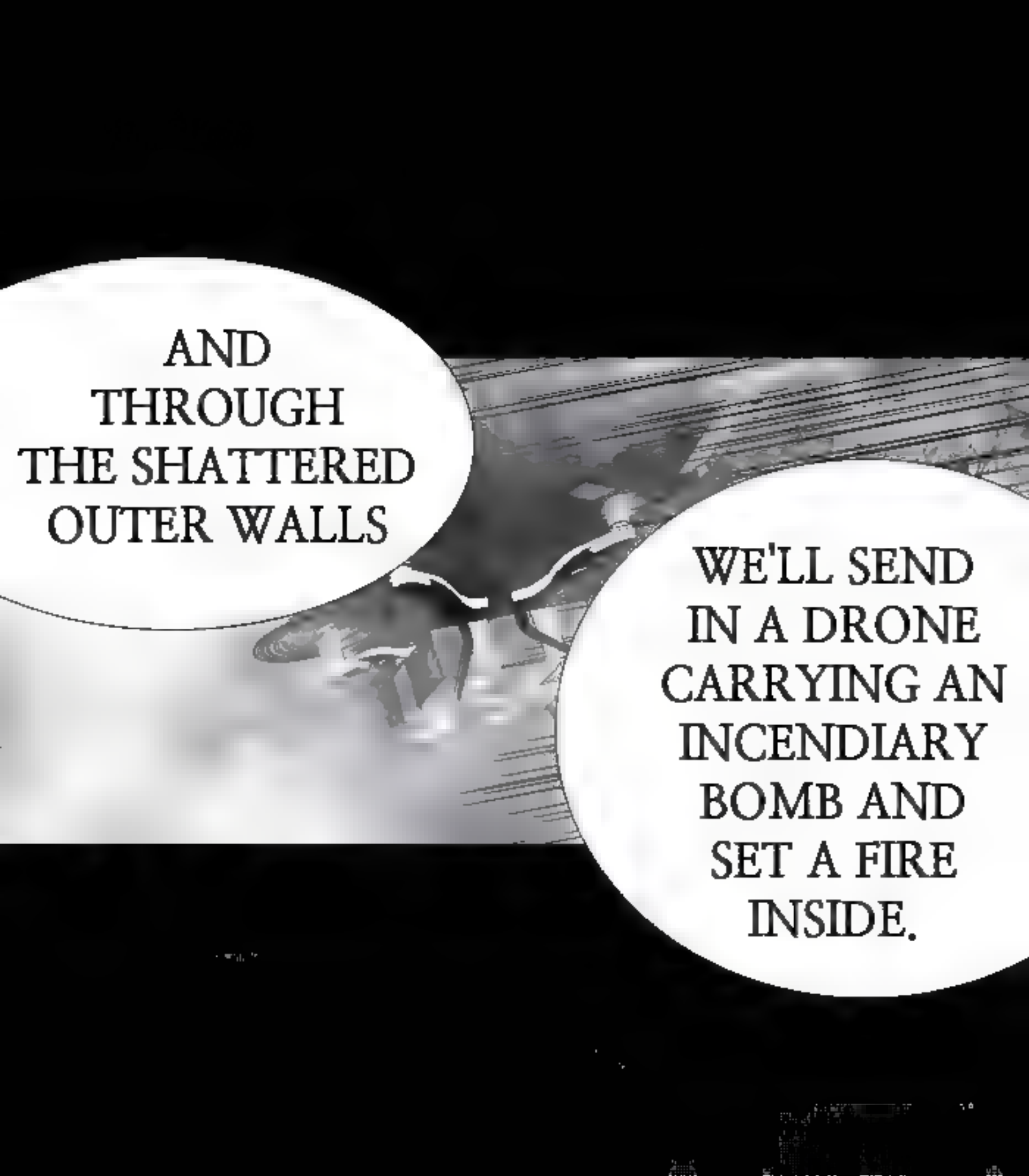
SO



WE'LL START THE
ATTACK TOMORROW
MORNING AT
4 A.M.

[illegible]

FIRST,
WE'LL BOMB
THE TOWER.



AND
THROUGH
THE SHATTERED
OUTER WALLS

WE'LL SEND
IN A DRONE
CARRYING AN
INCENDIARY
BOMB AND
SET A FIRE
INSIDE.

WHEN THE
BUGS COME
RUSHING OUT TO
COUNTERATTACK,

THEY WILL

BE

THE

A hand-drawn map of Seoul, South Korea, showing various landmarks and transportation routes. A large speech bubble from the character says, "WE WILL THROW A PHEROMONE BOMB AND LURE THEM." Red checkmarks are placed on the map at several locations: Dongdaemun Station, Jamsil Sports Complex, Asan Medical Center Seongnaechon, and near the Olympic Bridge. The map also labels other areas like Gangbyeon Station, Jamsil Railroad Bridge, and the Jamsil Han River.

AND WAIT
UNTIL MOST OF
THE BUGS HAVE
LEFT THE
TOWER,

THEN BREAK
IN AND SEIZE OUR
TARGET.



IF THE LURED
BUGS COME BACK
BEFORE THE
OPERATION
ENDS,

THE TEAM
ON THE OUTSIDE
WILL STALL THEM
FOR AS LONG AS
POSSIBLE AND
THEN ESCAPE.

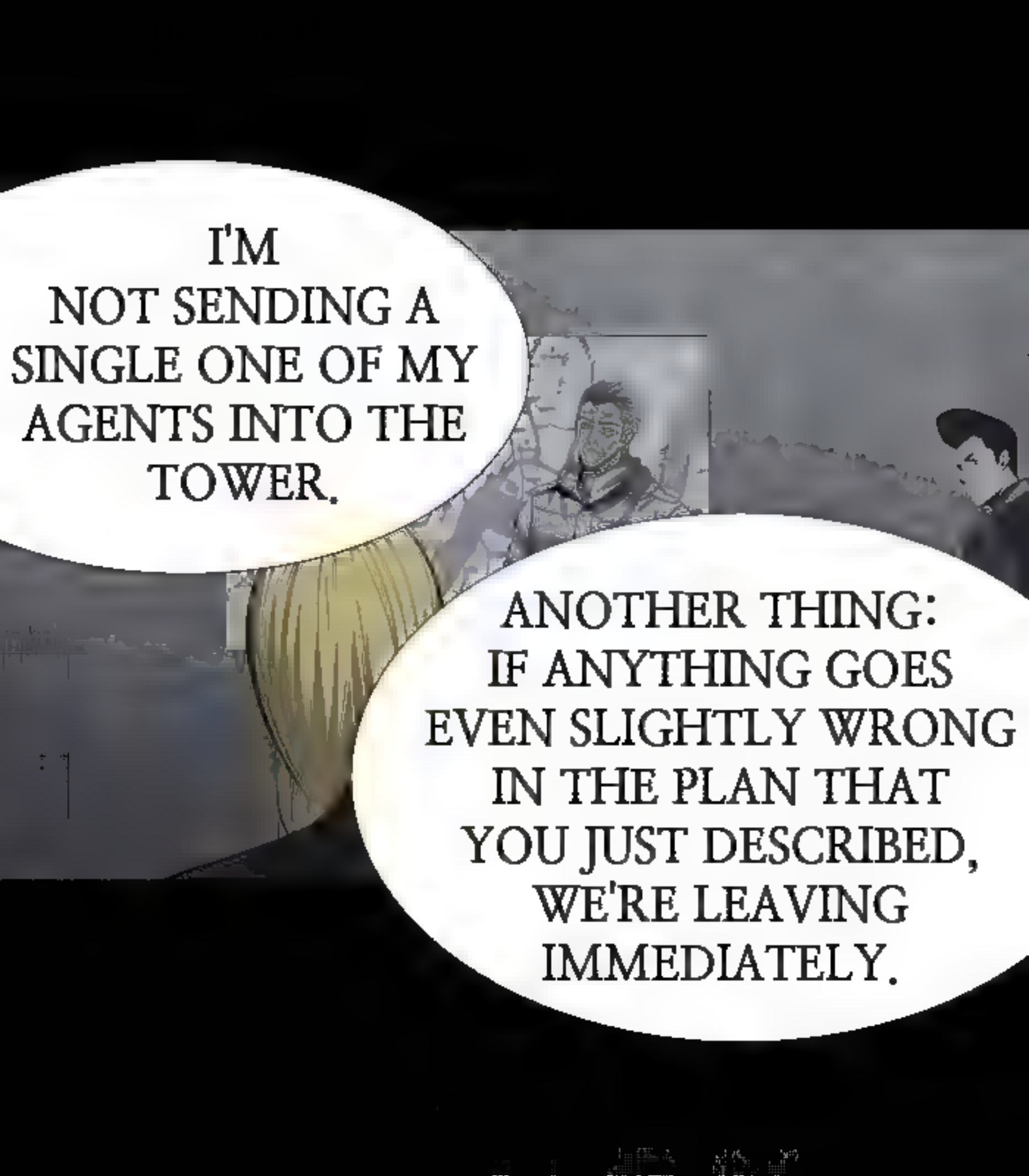


I'LL LEAVE
THE REST OF THE
DETAILS UP TO YOUR
DISCRETION.

ANY
QUESTIONS?

IT'S NOT
A QUESTION,
BUT I'D LIKE
TO CLARIFY
SOMETHING IN
ADVANCE.



A comic book style background featuring a man in a trench coat and a woman in a uniform. The man is in the foreground, looking towards the right. The woman is in the background, looking towards the left. The background is a dark, cloudy sky.

I'M
NOT SENDING A
SINGLE ONE OF MY
AGENTS INTO THE
TOWER.

ANOTHER THING:
IF ANYTHING GOES
EVEN SLIGHTLY WRONG
IN THE PLAN THAT
YOU JUST DESCRIBED,
WE'RE LEAVING
IMMEDIATELY.



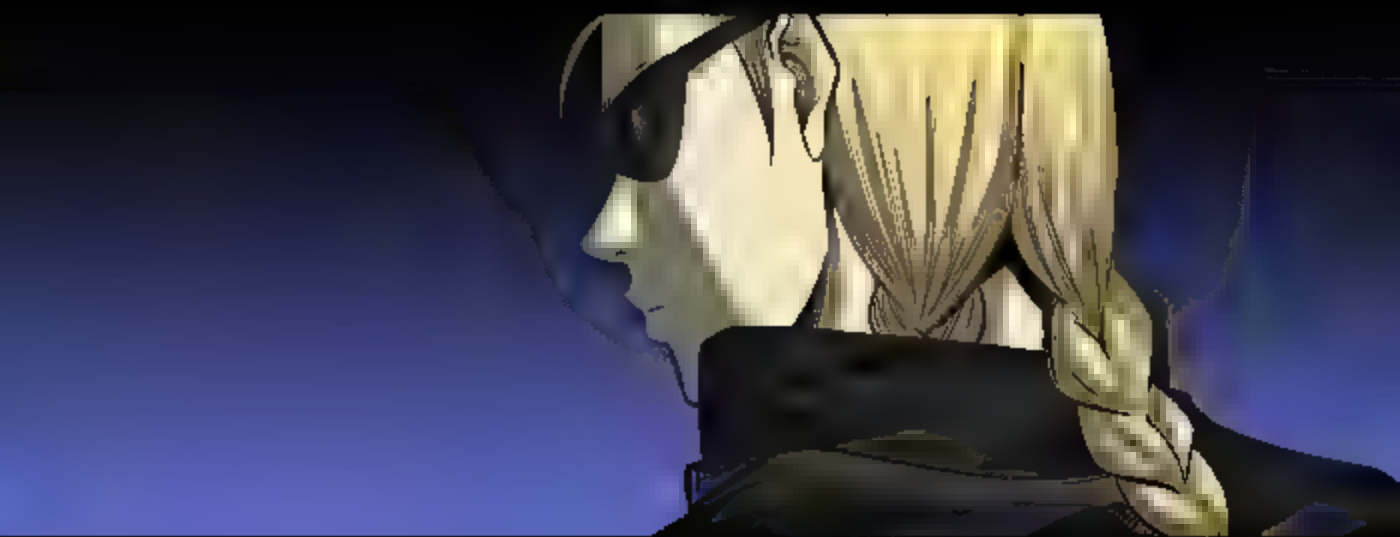
TELL ME
IF YOU DON'T
LIKE IT.

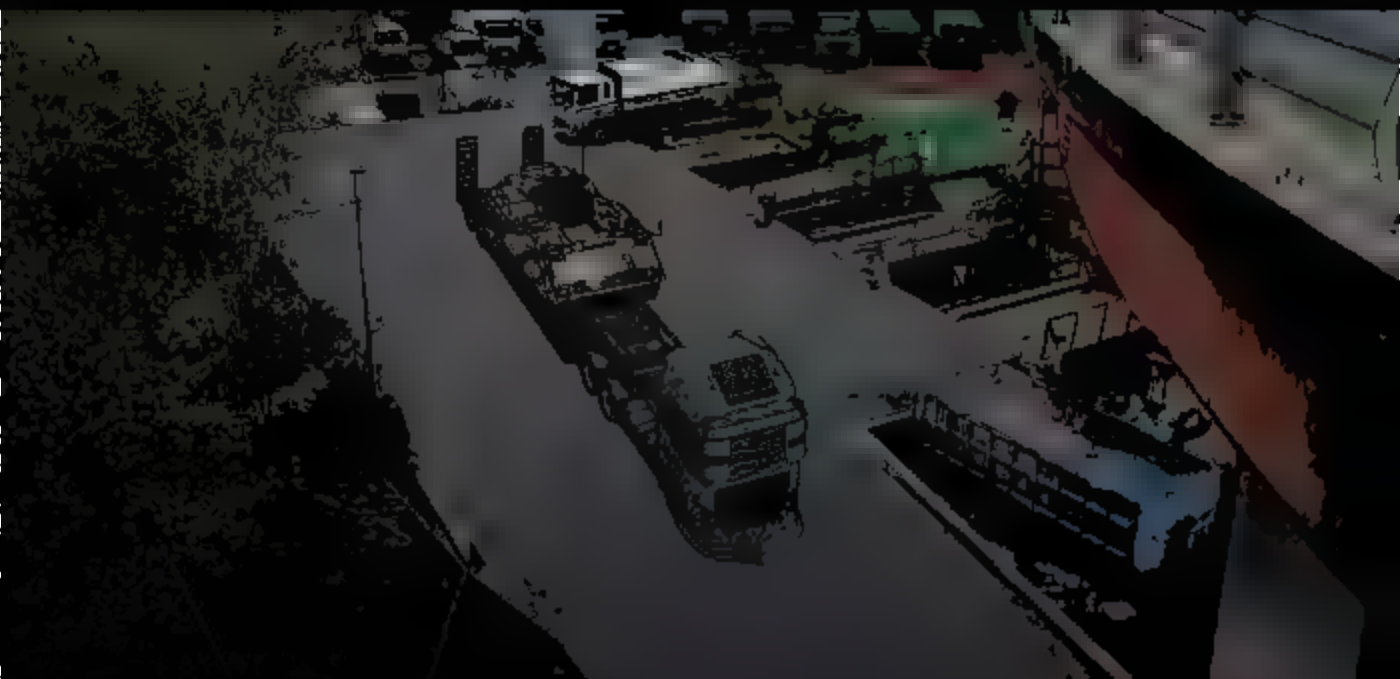
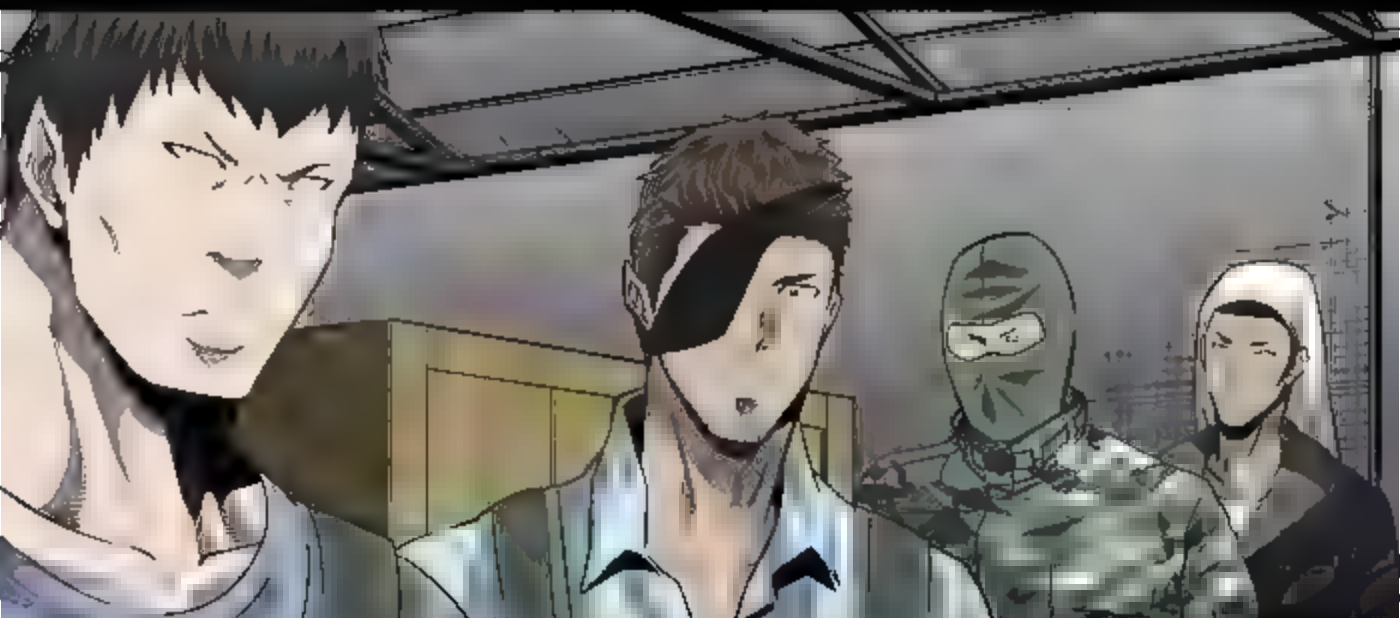


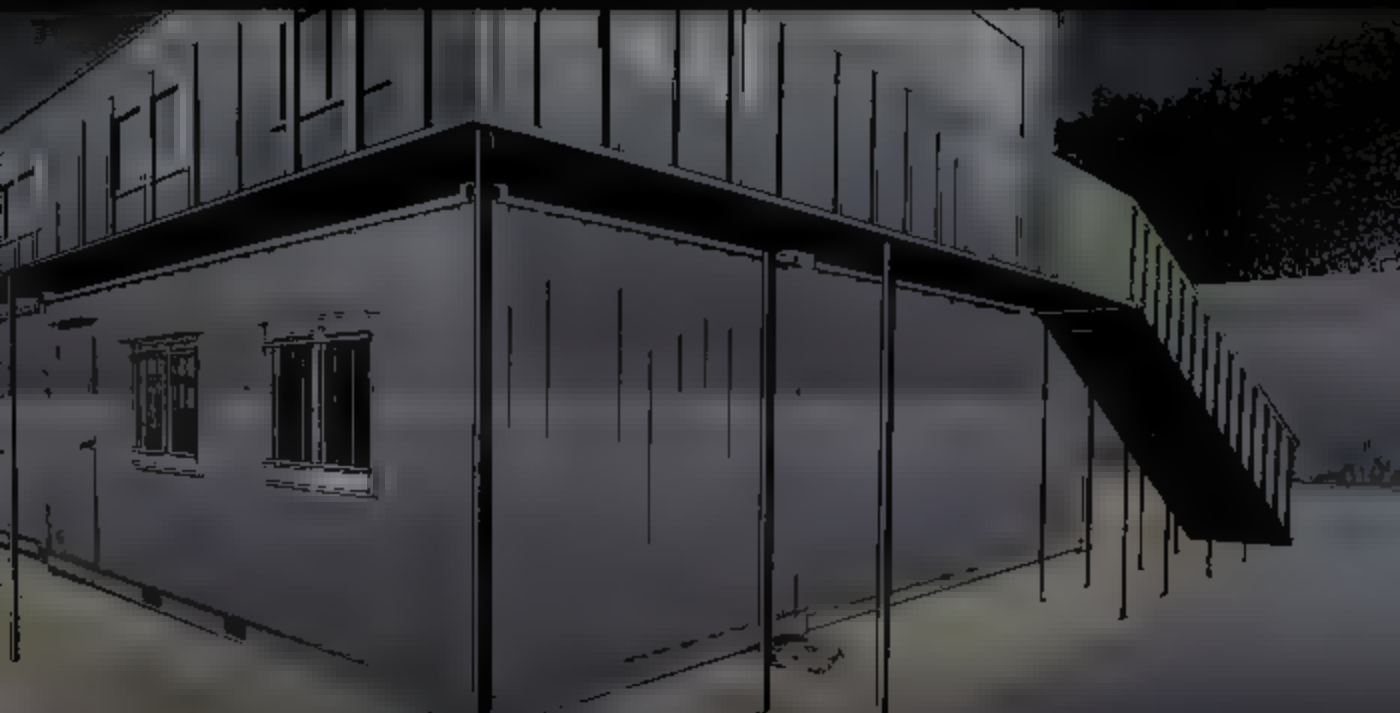
A comic book panel featuring two characters. On the right, a man with dark hair and a black eye patch over his right eye is shown in profile, looking towards the left. He is wearing a light blue shirt. On the left, a woman with long blonde hair is partially visible, looking towards the man. A large white speech bubble is positioned above the man, containing the text "SURE, THAT'S FINE.".

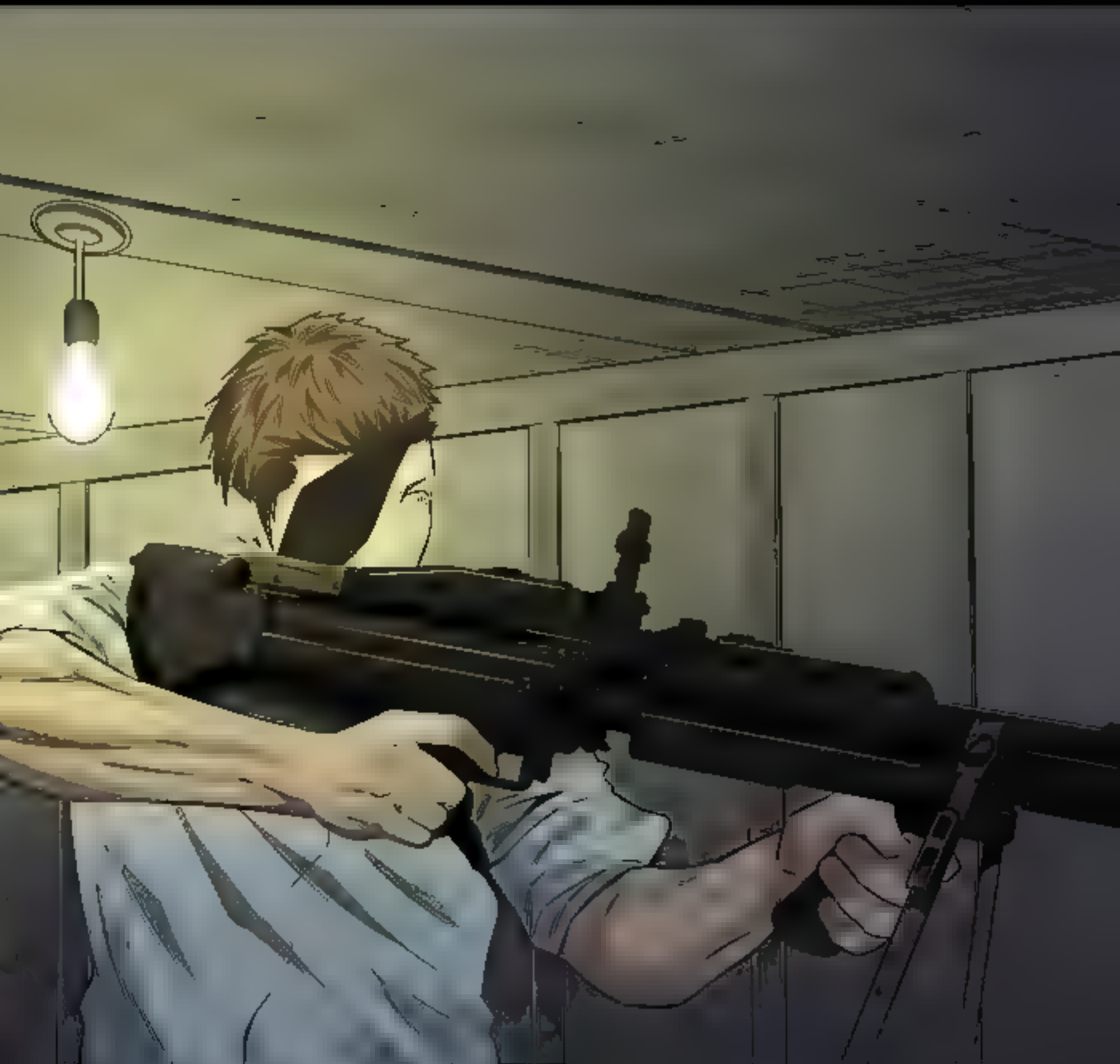
SURE,
THAT'S FINE.

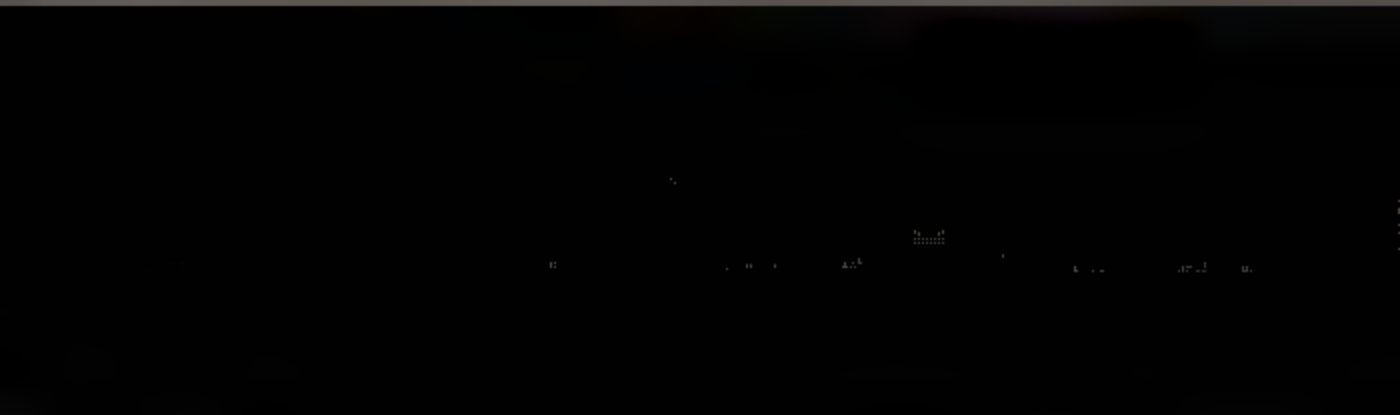
SINCE
WE'RE THE ONES
WITH BUSINESS
INSIDE THE
TOWER.

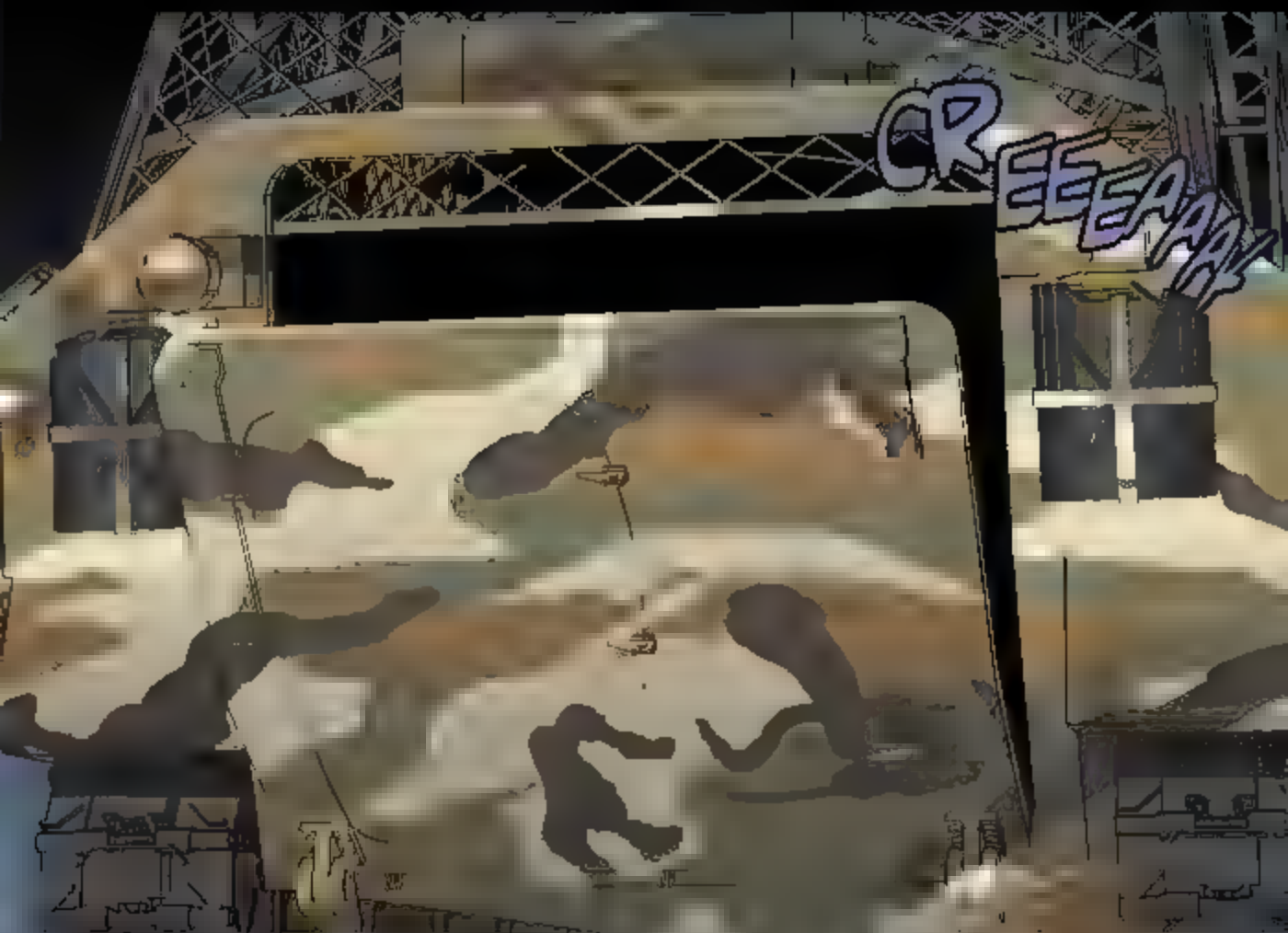
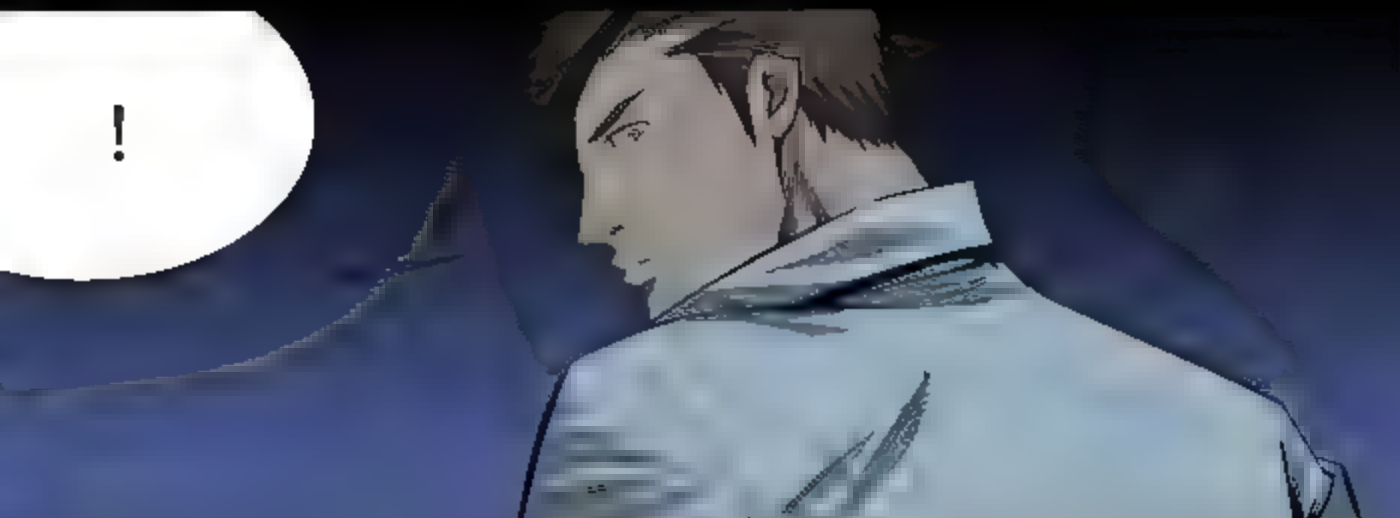






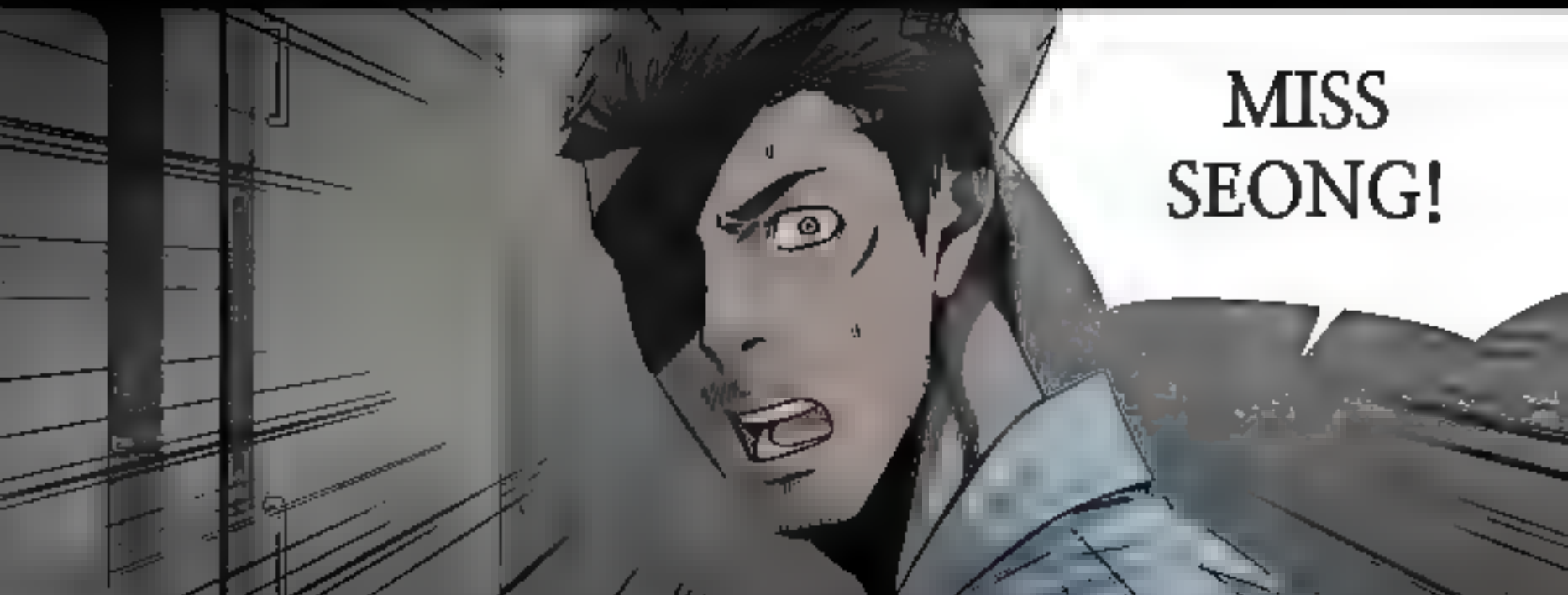










MISS
SEONG!





MISS SEONG,
WHERE WERE YOU
THIS WHOLE
TIME?

I DIDN'T
HEAR FROM
YOU AT ALL..



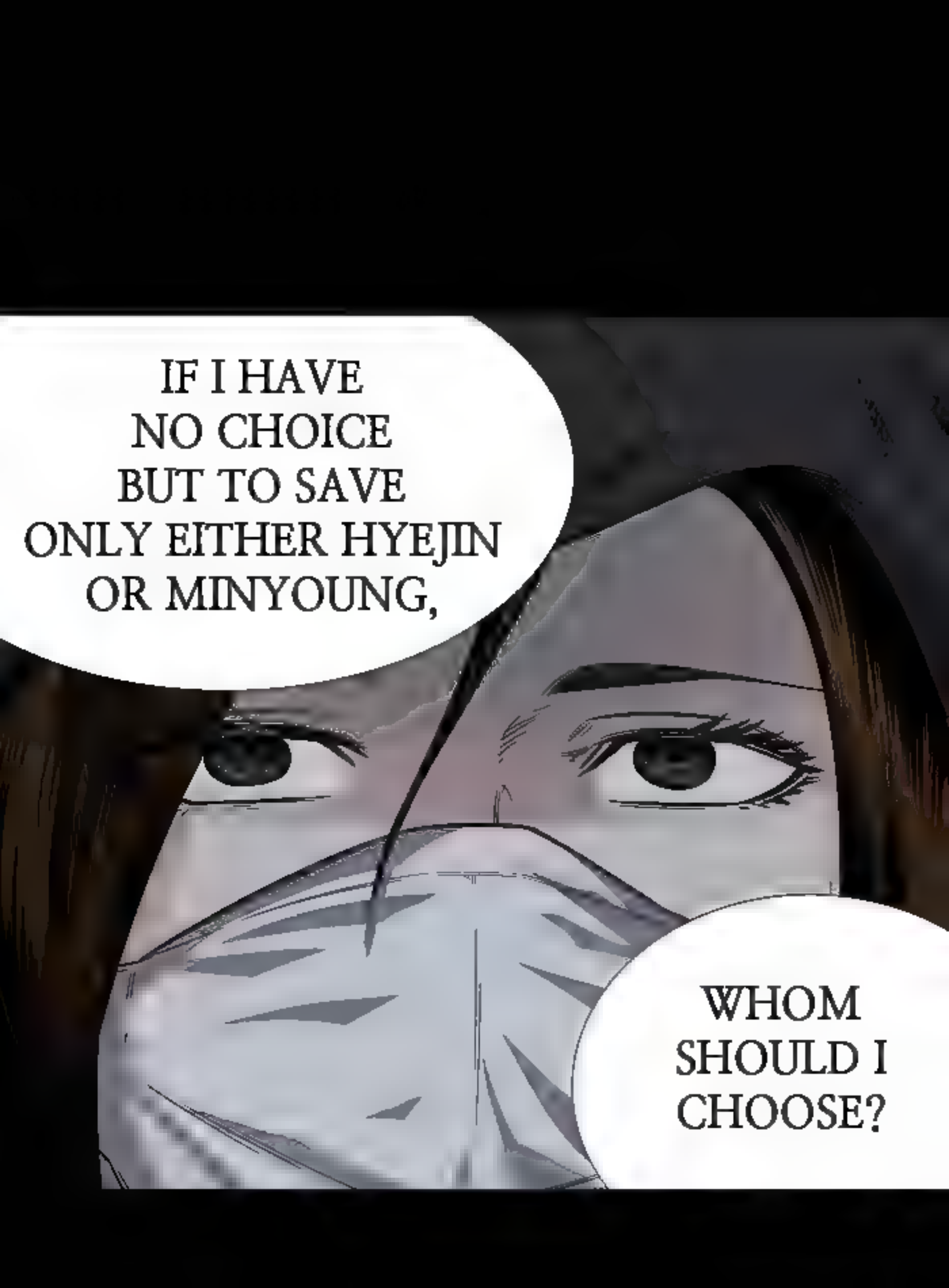
BOSS,
I CAME TO
HEAR YOUR
ANSWER

TO
WHAT I SAID
BEFORE.



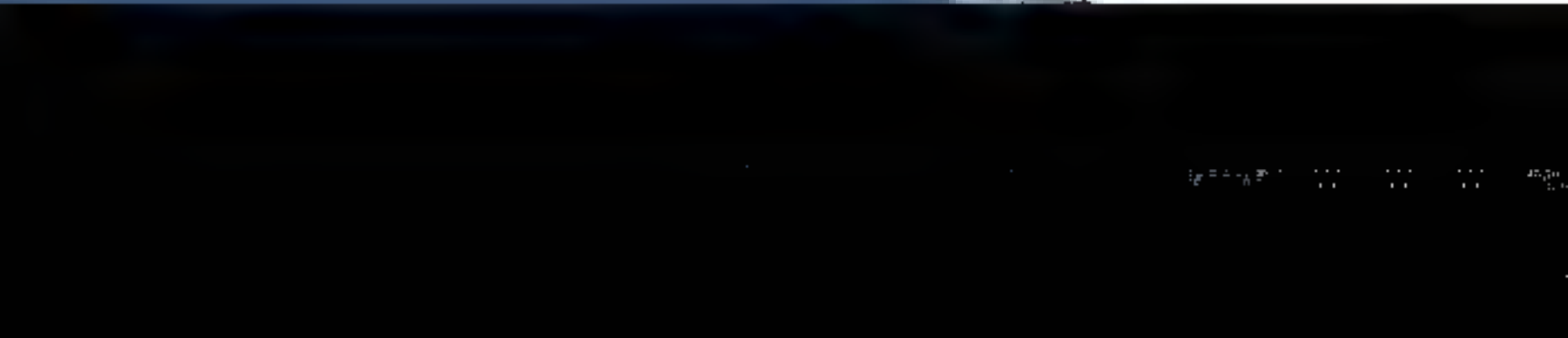
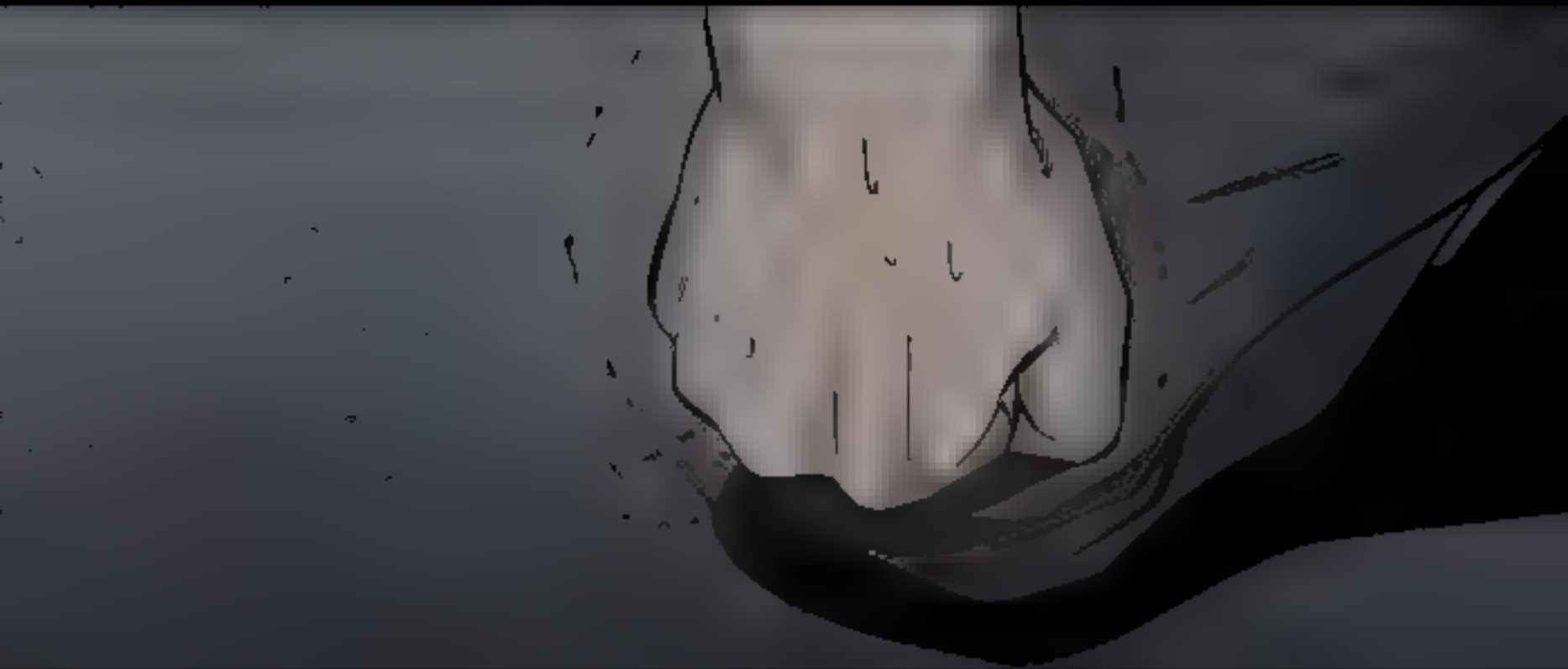
PLEASE
TELL ME
NOW.

WHAT
SHOULD I DO
IF I RUN INTO
MINYOUNG
WHILE RESCUING
HYEJIN?



IF I HAVE
NO CHOICE
BUT TO SAVE
ONLY EITHER HYEJIN
OR MINYOUNG,


WHOM
SHOULD I
CHOOSE?



I CAN'T
TELL YOU.

I CAN'T
TELL YOU
TO HURT
MINYOUNG.



A black and white manga-style illustration of a woman with long dark hair, wearing a dark hooded sweatshirt and a white face mask. She is sitting in the passenger seat of a vehicle, looking out the window with a serious expression. The background shows the interior of the car and a glimpse of the outside world through the window.

YOU KNOW
THAT I CAN'T
HELP YOU

IF YOU
SAY THAT,
RIGHT?

I
KNOW.

THE
MUSIC
OF
THE
FUTURE

THE
MUSIC
OF
THE
FUTURE

THE
MUSIC
OF
THE
FUTURE

THE
MUSIC
OF
THE
FUTURE

THE
MUSIC
OF
THE
FUTURE



ALRIGHT.
IF THAT'S
YOUR
CHOICE.

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